

TURN-OUT OF STONE-MASONS ON THE LIVERPOOL AND BURY RAILWAY.—For the last six or seven days the masonry work on this line has been suspended, in consequence of a strike amongst the masons. We understand that a short time ago their wages were reduced by Mr. McCormick from 5s. to 4s. 6d. per day, which they, considering the season of the year and the depression in trade, consented to agree to. Since that time another reduction has been attempted, to which the men would not consent to submit, and they, consequently, struck to the number of near 180. Of course, as we have before said, the masonry work in this district has been entirely suspended for more than a week, until yesterday, when a guarantee from Mr. McCormick for 4s. 6d. per day was granted, and they all returned to work. —*Wigan Herald*, of Saturday.

CONSPIRACY OF STONE-MASONS.—Mr. Trego's dispute with some of his workmen is still in the Central Criminal Court, and as far from settlement as ever. The case has been twice before the recorder during the present session. On the first occasion it was postponed, after counsel for the workmen had, in their name, repudiated the attempts by one or two of their union members or party to intimidate other workmen from working to Mr. Trego,—acknowledged the illegality of such attempts,—and acceded to a suggestion of his lordship, the judge, that the prosecutor, Mr. Trego, who was absent, should be consulted as to his willingness to adopt an extrajudicial course that would render further judicial proceedings unnecessary. On the calling of the case on Monday last, Mr. Trego's willingness to accede to this suggestion was announced, on the merely formal condition that the defendants enter into their own recognizances to appear and take their trial if called upon, on the understanding that if no further illegal proceedings took place, no such notice would be given. To this condition counsel for the defendants, on their behalf, agreed, and the case was about to be closed on this friendly understanding, when, to the astonishment of the whole court, their own counsel and all the defendants, when called on to enter into their own recognizances, refused to do so, one or two of them, in an excited manner, insisting on being tried. In these circumstances the recorder warned them that "on a certificate of the existence of the indictment against them, they would all be liable to be taken into custody upon a bench warrant, and would have to find fresh bail, which, after what had taken place that day, they might find some difficulty in obtaining," but in the meantime made no order with regard to a renewal of bail security. He enlarged the recognizances of the prosecutor, saying, that he must prosecute next session in any case where a defendant insisted on being tried.

THE JOURNEMEN JOINERS OF GLASGOW have issued an address to the master joiners, wherein, first deprecating the existing want of kindly feeling between employer and employed, and the opinion that their interests are at variance, they say:—"With the view of promoting a feeling of good will among ourselves, we have for several years past held annual social meetings of our body, confined more particularly to ourselves and our families, and have found both profit and pleasure from such meetings, believing them to be well calculated for cultivating the best feelings of the heart toward one another. But our desires have a wider scope, and we feel convinced that the object of our meeting would be greatly promoted were we favoured with the presence of our employers, thereby affording both classes an opportunity of mingling together in a social way, and forgetting the difference of circumstances between them, give expression to those feelings of good-will and deep interest to each other's prosperity which we wish to cultivate, and which we are certain our employers would also wish to cherish." They therefore invited the presence of their masters at their seventh annual *soirée*.

BRITISH MUSEUM.—A specimen of mosaic pavement has been placed in the national collection at the British Museum, in the passage leading to the gallery of Xanthian Antiquities. It is about 8 feet square, and was found in the ruins of Carthage, on the spot assigned as the site of the Temple of Neptune, and was purchased by the trustees of the Museum.

FAC SIMILES OF BUSTS AND SCULPTURE.—A mechanical process is said to have been invented at Paris, by M. Collas, whereby accurate copies can be taken to any size of even the most elaborate pieces of sculpture. Copies of Michelangelo's Apotheosis of Augustus, 7 inches high, thus taken, are said to be wonderful productions.—Mr. James Gall, of Edinburgh, long the indefatigable honorary secretary of the Royal Physical Society there, is also said to have discovered a method of taking a strictly accurate likeness in form of a bust, by means of a mask of so peculiar a kind, that sitters are able even to read at ease while the mould is being taken, and which is so light, that not a feature is falsified by its weight or pressure. We are not told what the precise nature of the substance is, but we shall venture to guess that his friend Dr. Simpson's invention of the Samaritan oil of gutta percha dissolved in chloroform, for pouring into wounds, has something to do with it. The chloroform evaporates in an instant, leaving a skin of gutta percha, which, repeated until thick and resistive enough, would form a mask which, at all events, we will venture to say, Mr. Gall's will not excel in either lightness and delicacy, or convenience and comfort. He, too, it appears has invented a mechanical process, or machine, for reducing a full-sized bust with mathematical accuracy to a miniature size, and if so, surely also sculpture, as in the case of M. Collas's process. We recollect, by the way, a rumour, many years since, that a Parisian had invented a machine for copying sculpture, or taking likeness-busts, which consisted merely of a crop, as it were, of needles or fine wires, so fitted into a frame, that on pressure towards the face or other object to be copied, they yielded to the form, and were then screwed tight, or fixed in the form or mould so taken, which served the purpose of a mask for reproduction of the bust or sculpture. There was here no reduction of size, however, spoken of, but that we should think was quite possible too with a modification of such a machine.

LEARN TO LABOUR.—I send you herewith an indenture of an apprentice, dated 2nd September, 1677, for a servant girl, for nine years, to be taught the art and wards of good housewifery, one Elizabeth Cutler, of St. Margaret, in Westminster, to Abraham Head and Jane, his wife; all necessities to be provided, and double apparel at the expiration of the term. By this you will see that even good housewifery was thought worthy of being learned for a period of years, and doubtless the practice produced what is much wanted now, good servants, not above, and yet fully understanding, their duties. When I see so much written about short hours and improvement of the mind for men advanced in life, I cannot but think much more would be done for the good of society if there were more care taken in the education of young persons, and the immediate advantage of money obtained less of the anxiety of those classes necessitated to labour. As to labour, there is no crime in it, and every one ought to consider that honest industry in any occupation is praiseworthy, and it is a very mistaken notion that one trade or calling is more respectable than another. When a great nobleman was elected by his townsmen to the office of scavenger to degrade him, his reply is worthy of remembrance—"I will make the office respectable by the manner of my executing it." Pray try to convince working men that ten hours' labour a-day is no hardship; they work much longer even in the most free country in the world, the United States of America. L.

MR. WARD'S PAINTING OF THE ALDERNEY BULL, &c.—A painting, the size of life, of the celebrated Alderney Bull, Cow, and Calf, by Mr. James Ward, R.A., is now being exhibited at the Baker-street Bazaar, in connection with the Smithfield Cattle Show. It is a very fine work of its kind, and deserves a visit.

THE METROPOLITAN ASSOCIATION FOR IMPROVING THE DWELLINGS OF THE INDUSTRIOUS classes have appointed Mr. W. Beck their architect. We gave the list of tenders lately for carrying out his plan, reviewed by us with other plans in competition a short time ago, but the name of the architect did not appear.

RELIGION AND ART.—When, after the long period of darkness which followed on the decline of the Roman Empire, the fine arts began to revive, the first and for several ages the only impress they received was that of the religious spirit of the time.

The first great object to which reviving art was destined, was to render the Christian places of worship a theatre of instruction and improvement for the people; to attract and to interest them by representations of scenes, events, and personages, already so familiar as to require no explanation, appealing at once to their intelligence and their sympathies; embodying in beautiful shapes (beautiful at least in their eyes) associations, and feelings, and memories, deep rooted in the very hearts, and which had influenced in no slight degree the progress of civilization,—the development of mind. But, if I have not much sympathy with modern imitation of mediæval art, still less can I sympathize with that narrow Puritanical jealousy which holds the monuments of a real and earnest faith in contempt: all that God has permitted once to exist in the past should be considered as the possession of the present; sacred for example or warning, and held as the foundation on which to build up what is better and purer.—*Mrs. Jameson*.

LEICESTER-SQUARE.—The injunction to restrain the possessor of the open area from building has been confirmed, and now stands as—"an injunction to restrain the defendant, Moxhay, his servants and workmen, from converting or using the piece of ground and square garden, Leicester-square, and the iron railings round the same, to or for any other purpose or purposes than as a square garden and pleasure-ground in an open state and uncovered with buildings."

MR. SYDNEY COOPER.—Sometime in November, 1831, Mr. Cribb, an ornamental gilder in London, was struck with a small picture—a cattle piece, in a shop window in Greek-street, Soho. On inquiring for the artist, he could learn no tidings of him; but the people of the shop promised to find him out. Time after time our persevering lover of the arts called to repeat his inquiries, but always unsuccessfully, until about three months after, when he found that the person he sought was a Mr. Thomas Sydney Cooper, a young artist, who had been for many years settled at Brussels, as a drawing master, but had been driven from that city by the revolution, which had deprived him of his pupils, among whom were some of the members of the royal family; and, unable to obtain employment in London as a cattle painter, he had, with the generous self-devotion which most ennobles a man of genius, supported his family by making lithographic drawings of fashionable caps and bonnets; I suppose, as a puff for some milliner, or some periodical which deals in costumes. In the midst of this interesting family, and of these caps and bonnets, Mr. Cribb found him; and deriving, from what he saw of his sketches and drawings, additional conviction of his genius, he immediately commissioned him to paint a picture on his own subject, and at his own price, making such an advance as the richest artist could not scruple to accept on a commission, conjuring him to leave off caps and bonnets, and foretelling his future eminence. Mr. Cribb says he shall never forget the delight of Mr. Cooper's face when he gave the order—he has the right to the luxury of such a recollection. Well, the picture was completed; our friend, Mr. Cribb, who is not a man to do his work by halves, bespoke a companion, and while that was painting, showed the first to a great number of artists and amateurs, who all agreed in expressing the strongest admiration, and in wondering where the painter could have been hidden. Before the second picture was half finished, a Mr. Carpenter (I believe that I am right in the name) gave Mr. Cooper a commission for a piece, which was exhibited in May, 1833, at the Suffolk-street Gallery; and from that moment orders poured in, and the artist's fortune was made. It is right to add, that Mr. Cooper was generously eager to have this story made known, and Mr. Cribb as generously averse to its publication. But surely it ought to be recorded for the example sake, and for their mutual honour.—*Belford Regis*.